



How High?
See p. 18

The New Amberola GRAPHIC

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Editor's Notes

For better or worse, we are now in the computer age...even the dinosauric GRAPHIC is making concessions to that! One can now sit at home and communicate around the world via the Internet; everything from a pizza to a new car can be ordered through the computer keyboard -- and you don't even have to get dressed.

And yet, are we really so sophisticated in 1999? I predict (and remember I said this, you younger collectors) that we are presently in the Berliner and brown wax cylinder stages of computers. Not even the most sophisticated mind can foresee what this technology will bring us in the next fifty years. We're not at the peak of this field. We're just at its dawn.

— M.F.B.

4

(best yet!)

readers did not receive the last issue because they failed to notify us of a change in their address.

Don't let this happen to you! Let us know when you move (second class mail does not get forwarded automatically).

Agnes Kimball

--An American Lyric Soprano--

by Joseph Martel

Many years ago when I first started collecting phonograph records I was partial and sophisticated in what records I purchased. If they featured big names, those were the ones I purchased.

However, one day looking over a new arrival of records at the St. Vincent de Paul thrift store, I came across, among others, a 10" Purple Seal of Agnes Kimball singing "Oh, Come With Me in the Summer Night" – a beautiful song by Van der Stucken. Being familiar with the Ellison Van Hoose version on Victor Red Seal, I decided to try the Kimball disc. After all, what could I lose? At that time records were selling for 10 cents apiece, or 3 for a quarter!

Upon listening to this record I discovered a beautiful sounding lyric soprano that was alluring and well poised. Since that time I've been collecting Agnes Kimball records.

~ooOoo~

Agnes Kimball was born in Princeton, Illinois on October 5th, 1881. Her maiden name was Grigsby. When she was seventeen years old she married Charles F. Kimball. The couple soon moved to Indianapolis where Mr. Kimball secured employment as an office clerk at Nordyke & Marmons.

The marriage was an unhappy one from the onset due to the fact of Agnes having musical ambitions. Soon a daughter Eloise was born. While singing for the Tabernacle Presbyterian Church her voice attracted the attention of the vocal teacher Franz Bellinger who was at that time director of the Tabernacle choir. (Later Franz Bellinger opened vocal studios in New York City and trained many a famous singer.)

Bellinger took the young singer in charge and gave her her musical training. Sometime after, she was called to the Third Presbyterian Church in Pittsburgh. Mr. Kimball followed, and there he secured a position as a clerk-auditor with the Andrew Carnegie Corp.

In the year 1910 came an advancement to New York City, she leaving behind her husband. The daughter was to live with a sister in Indianapolis.

Agnes Kimball's career spanned from 1907 to 1913. A matter of just six years, and during that time her fame escalated. As mentioned, in 1910 Mrs. Kimball went to New York City where she held the position of soloist with Brick Presbyterian Church, Dr. Henry Van Dyke's Church, and the Fifth Avenue Temple Beth-El – three of New York's wealthiest houses of worship. The Frank Croxton group sang for the first two named churches. This group was made up of Frank Croxton, bass; Reed Miller, tenor; Agnes Kimball, soprano; and Nevada Van der Veer, contralto. Nevada was the wife of Reed Miller. This group made successful tours throughout the U.S. for several seasons.

Mrs. Kimball sang with other musical organizations such as the Apollo Club. But, her greatest acclaim was when she toured the U.S. with the Victor Herbert Orchestra for three seasons, 1911-1913.

However, trouble was brewing in Pittsburgh. Mr. Kimball filed for a divorce. It made sensational news for the dailies, but Mrs. Kimball did not contest. In fact, she was for it and stated it should have been done years earlier. In the settlement she received custody of the daughter Eloise. This all occurred in the early part of 1912. The divorce was made final in 1913.

Agnes Kimball was to sing in public about one year following this incident. Whether she decided to retire or take a long rest from singing it is not known... or was this divorce a hindrance to her career? Yet, suddenly in February 1914 the newspapers announced her marriage to a wealthy businessman from

Toledo, Ohio. His name was Edward T. Affleck, Jr. Not only was he a successful businessman of the Electric Automobile Co., but a well known yachtsman who participated in many yachting events.

In December 1917, during Christmas week, Agnes became very ill. She was immediately admitted to Flower Hospital in Toledo where her condition worsened. She died January 5th, 1918 at the age of 36 years.

Agnes Kimball left a fine legacy of recorded material. She recorded for a number of prominent record companies of that time. Her obituary mentions this as well as an interesting inclusion: "Her Madame Butterfly is the standard English record of that opera."

Following is a list of Kimball's records she made for various companies. I believe the list to be fairly complete. However, if any of you readers are aware of other titles, please advise me through the N.A.G.

Many of Agnes Kimball's were double-faced featuring another artist on the reverse side. I've excluded this information to simplify matters for the reader. However, there are several where she is featured on both sides, and these are noted accordingly.

An Agnes Kimball Discography

Victor Records (circa 1911-1913)

10-inch:

- 60070 - Tosca—Love and Music
- 60081 - Oh, Come with me in the Summer Night
(Van der Stucken)

60099 - Spring Song (Weil)

12-inch:

- 70054 - Madame Butterfly—One Fine Day (later issued as 55114)
- 70064 - Elijah—Hear Ye, Israel (Mendelssohn)
- 70084 - Far Off I Hear a Lover's Flute—from "Four American Indian Songs" (Eberhart-Cadman)
- 31850 - Gems from "The Sultan of Sulu" (Wathall) - with Victor Light Opera Co.
- 31858 - Gems from "Rob Roy" (de Koven) - with Victor Light Opera Co. (later issued as 35473)

Edison Cylinders (circa 1911-1912)

4-Minute (wax) Amberols:

- 867 - Attila—Praise Ye - with Frank Croxton and Reed Miller (reissued as Blue Amberol 1991)
- 884 - Flora's Holiday—Song Cycle (Wilson) - with Frank Croxton Quartet
- 923 - I Love Love (from "The Red Widow") (Gebest-Pollock-Wolf) - with Frank Croxton Quartet
- 925 - Stabat Mater—Inflammatus - with Quartet Chorus [Elizabeth Spencer & balance of Frank Croxton Quartet]
- 973 - I Will Magnify Thee, O God (Mosenthal) - with Reed Miller

1007 - Madame Butterfly—One Fine Day (reissued as Blue Amberol 2057)

1010 - God is Love, His Mercy Brightens (Kreutzer) - with Reed Miller and Frank Croxton (reissued as Blue Amberol 1862)

4-Minute Blue Amberols:

- 1502 - Faust—Trio - with Frank Croxton and Reed Miller
- 1528 - Rigoletto—Quartet - with Frank Croxton Quar.
- 1537 - List! The Cherubic Host (Gaul) - with Frank Croxton and Female Voices*
- 1545 - Abide with Me (Monk) - with Croxton Quar.
- 1579 - My Song Shall Always Be Thy Mercy (Mendelssohn) - with Reed Miller
- 1745 - My Faith Looks Up to Thee (Lachner-Bassford) - with Frank Croxton Quartet
- 1862 - see #1010 above
- 1991 - see #867 above
- 2057 - see #1007 above

*Sometime ago some fool in a written article made comments on this particular cylinder that the owner of it probably never played it due to its title. O conjecture! How erroneous Thou can be! It is by far one of the most beautiful cylinders that Edison issued. It's a Christmas Cantata, "The Holy City," by the English composer Alfred Robert Gaul. It was first produced in 1882 and since then it has become a favorite with choirs and church groups during the Christmas season. This particular number occurs in the second part of the work. Kimball's voice can be heard above the female trio and that of Frank Croxton when singing the phrase "List the Cherubic Host, in Thousand Choirs." Due to its availability today, it must have sold well during its time.



AGNES KIMBALL SOPRANO

Soloist with Victor Herbert Orchestra, Spring Tour, 1911; Pittsburgh Festival Orchestra, October 1910; Southern Recital Tour, October-November, 1910.

Address: 603 W. 177th St., New York Telephone, 5798 Audubon

Columbia Records (circa 1911-1914)

*10-inch:

- A1076 - Medley of Christmas Carols - Croxton Mixed Quartette
- A1416 - Around the Christmas Tree (Prince) - Prince's Band with Croxton Mixed Quartette
- A1423 - Adele (from "Adele") (Phillipp)
- A1442 - Come on Over Here (from "The Doll Girl") (Kollo) - with Charles Harrison
- A1459 - Love is a Story That's Old (from "Madcap Duchess") (Herbert) - with chorus
- A1511 - You're Here and I'm Here (from "The Laughing Husband") (Kern) - with Charles Harrison

*Some selections undoubtedly appeared on Columbia "client" labels, such as Standard, Consolidated, etc.

Indestructible Phonographic Record Co.

see U.S. Phonograph Co., # 1595

Edison Diamond Discs (circa 1912-1913)

- 80002 - Trovatore—Miserere - with Harry Anthony [John Young] and Chorus (also on nos. 82001, 82002, 82501 & 82516)
- 80034 - Stabat Mater—Inflammatus
- 80043 - Trovatore—Oh Joy, He's Saved - with Thomas Chalmers (also on 80067)
- 80046 - The Kiss Waltz (Arditi)- with Chorus (also on 80061)
- 80057 - Maritana—Scenes That are Brightest (Wallace) (also on 80088)

Rex Records(Vertical Cut) (circa 1913)

*10-inch:

- 5016 - Far Off I Hear a Lover's Flute—"Four American Indian Songs" (Eberhart-Cadman)
- 5020 - Ave Maria (Bach-Gounod)
- 5033 - Comin' Thru the Rye (Burns) - Serenade (Gounod)
- 5048 - Sweethearts (from "Sweethearts") (Herbert)
- 5053 - Oh, Come with Me in the Summer Night (Van der Stucken)
 - Faust—Trio - Croxton Trio (Kimball-Miller-Croxton)
- 5054 - Natoma—I List the Trill of Golden Throat (Herbert)
 - Attila—Praise Ye - Croxton Trio
- 5066 - Mighty Lak a Rose (Nevin)
- 5067 - The Kiss Waltz (Arditi)
- 5076 - Faust—Gentle Flower in the Dew - Ave Maria (Schubert)
- 5077 - Goodnight! Goodnight! (Nevin)

*12-inch:

- 1040 - Faust—Trio and Finale - Croxton Trio
- 1042 - Aida—Oh, My Fatherland
- 1043 - Madame Butterfly—One Fine Day
- 1053 - Could I Love Thee More & Will of the Wisp (Spross)
 - Rigoleto—Quartet - Croxton Quartet
- 1054 - Elijah—Hear Ye Israel (Mendelssohn)
- 1057 - Romeo and Juliet—Waltz Song (Ah! Nella Calma") (in Italian)

*Many of these may have appeared under associated labels, such as Rishell, McKinley, etc.

(cont. next page, top)

U.S. Phonograph Co. (circa 1912-1913)

*4-Minute U.S. Everlasting Cylinders:

- 1514 - Calm as the Night (Goetze)
- 1520 - Elijah—Hear Ye, Israel (Mendelssohn)
- 1555 - Maritana—Scenes That are Brightest
(Wallace)
- 1556 - The Song That Reached My Heart (Jordan)
- 1558 - (a) Could My Songs Their Way be Winging,
and (b) Serenade

- 1562 - Flora's Holiday (with Frank Croxton Quartet)
- 1585 - Christmas Eve (with Frank Croxton Quartet)
- 1595 - Where the Edelweiss is Blooming (from
“Hanky Panky”)(Sloane) - with H. H.
McClaskey [Henry Burr] and Chorus
(reissued as Indestructible #3284)
- 1600 - The Lyre Bird and the Jay - with H. H.
McClaskey [Henry Burr]

*Many of these selections probably appeared as Lakeside cylinders as well.

Gennett: An Epilogue

by Robert Stendahl

Since the final chapter of GENNETT records was written a long time ago, I call this an epilogue.

Last August, the Gennett Mansion (Richmond, Indiana) had an estate sale. Among the items auctioned off were a STARR phonograph, some records and a rosewood CHASE square grand piano. Also, there was a pen and ink drawing showing the GENNETT plant and the famous artists who recorded there. Not included in the auction was the mansion itself, which was for sale at \$350.000.

It was a nice summer day and I expected there would be a large crowd. Much to my surprise it seemed only the local people were there in attendance. I did not see any collectors there.

The STARR phonograph went for \$60.00, about average price for a STARR, as they are not regarded as the best phonographs made. There were only seven records, one JOE DAVIS, one CHAMPION and five GENNETTS. They sold for \$45.00.

The auctioneer stated that they had an appraisal of \$5,000 on the piano and I believe him. It was a beautiful piano, and it sold for \$1,000 to a local man. He bought it for a practice piano for his little girl.

The pen and ink drawing was purchased by me. No, I am not telling the price...I am taking the Fifth!

The mansion itself was just that, a beautiful house as you can see. The round room on the third floor was the ballroom. Let your imagination run wild. WHO PLAYED THERE? Bix? Hoagy? We will never know.

All in all, an interesting day, if somewhat a sad one seeing the last of GENNETT.

A Few Record Labels Produced by the Gennett Dynasty in Richmond, Indiana



"When Selling Records Got Tough!"

COLUMBIA

A NEW

■ ■ ■ ■ ■

Columbia presents in this new household utility a machine which will be a big profit maker for you this year when everyone is seeking home devices that will cut down dry cleaning bills.

Here are some of the major selling points:

- **Saves Money**—Cleans garments for a fraction of the usual cleaning charge. Will not damage fabric.
- **Convenient**—Dry cleans in from three to five minutes. Garments cleaned in the afternoon can be worn in the evening. No after cleaning odor.
- **Durable**—Nothing to get out of order. Will not rust or wear out. Does not leak.

The Columbia Home Dry Cleaner is large enough to clean several dresses at a time, yet is light and easily handled.

The Columbia Home Dry Cleaner Machine retails for \$7.95. Prices slightly higher in South and West.



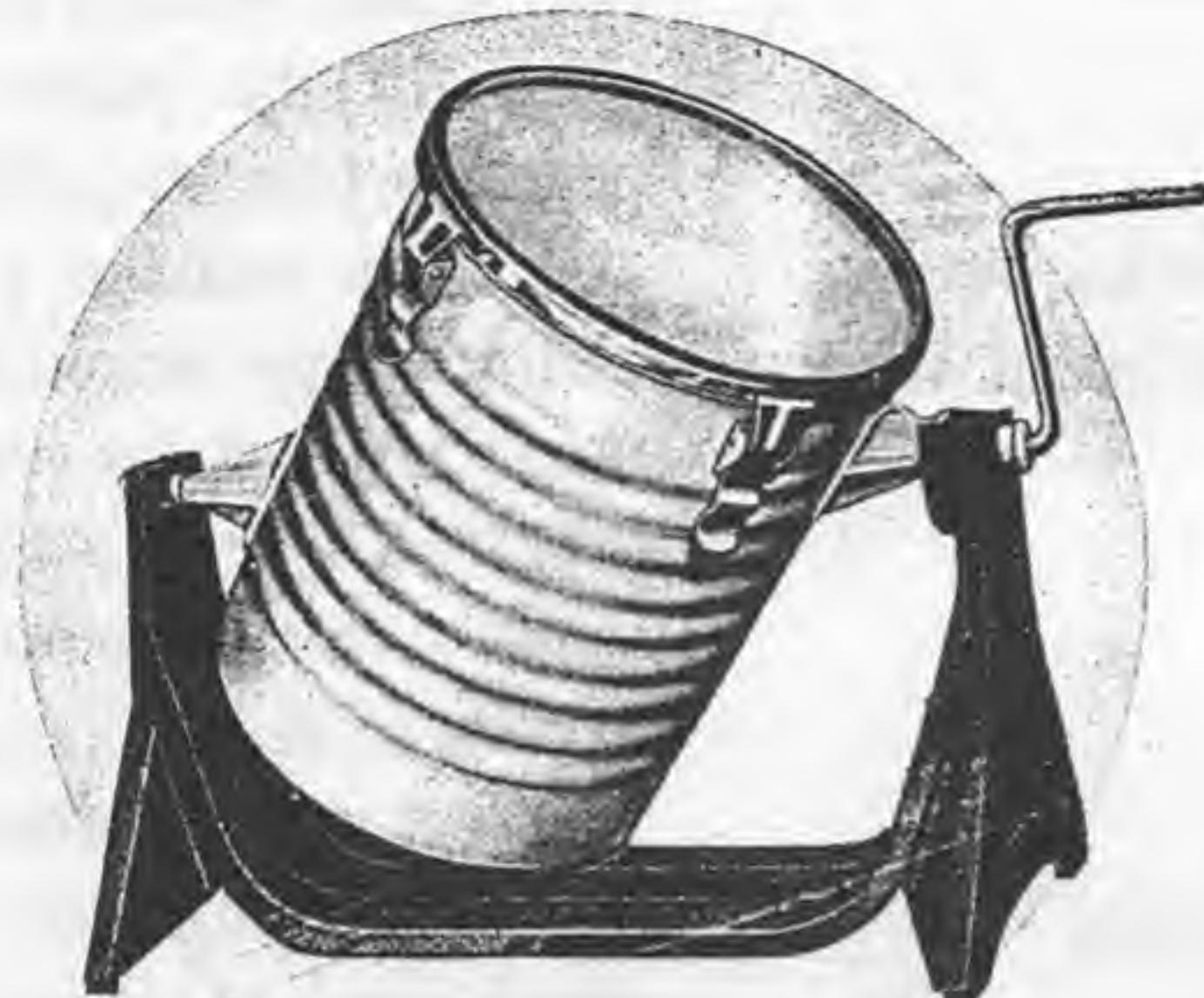
TM & © Columbia Record Co., Inc. 1931-2 by Columbia Record Co., Inc.
Reg. U. S. Pat. Off. and U. S. Copyright Office
International Registration Design No. 147762
Serial No. 147762

By the fall of 1931 record sales had gotten so bad for Columbia that they decided to try their hand at another field – home dry cleaning! Surely they were even less successful in this field.

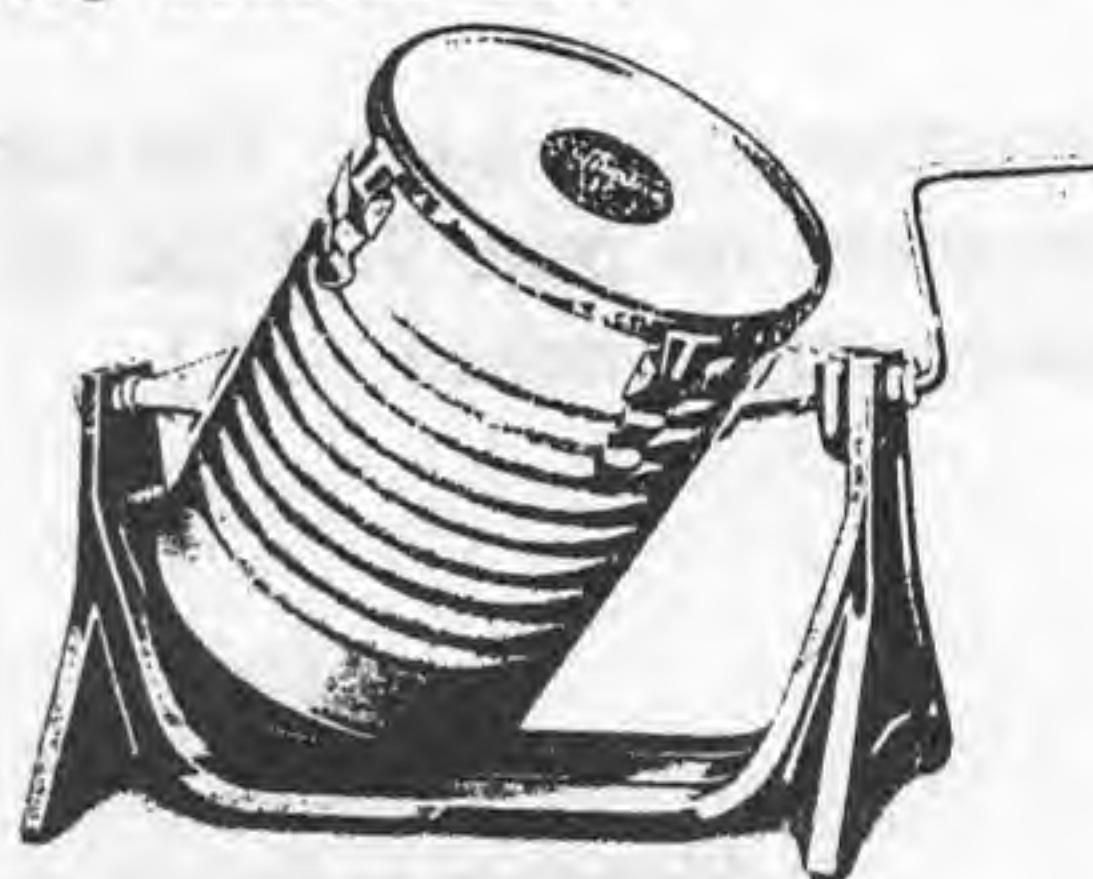
RADIO-MUSIC MERCHANT, SEPTEMBER, 1931

23

PRESENTS PROFIT MAKER!



Inset: A later Columbia ad showed what appears to be a record label design on the dry cleaner lid!



COLUMBIA
DRY CLEANER AND WASHER
Saves money, time and clothes. Priced
right for easy selling and a nice profit.

THE COLUMBIA HOME DRY CLEANER

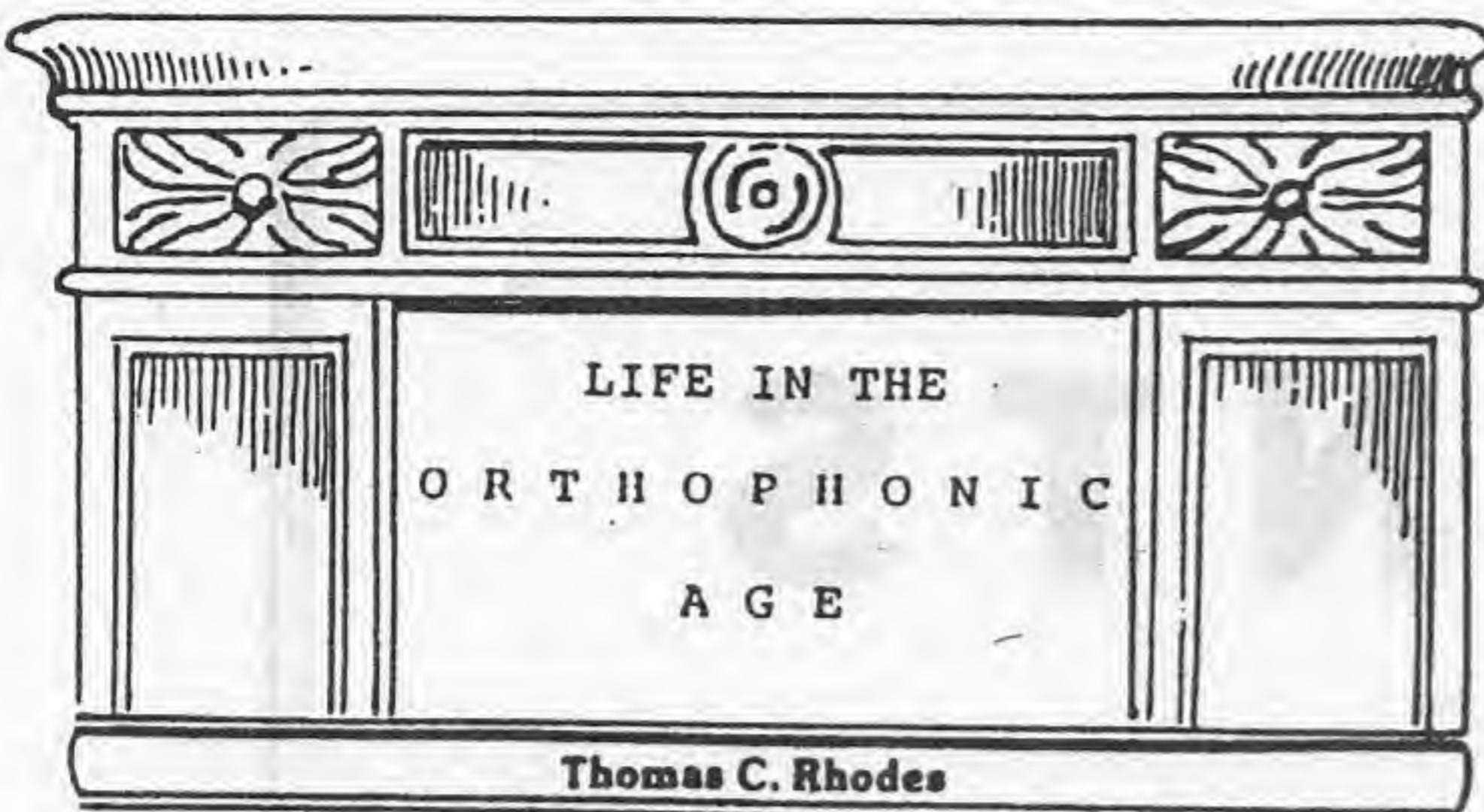
COLUMBIA DRY CLEANING FLUID

For use with the Columbia Cleaner a special non-explosive cleaning fluid has been produced. This Columbia Fluid is safe to use, and what's more, can be used again and again. It is a profitable repeat business item, too.

Write for details of the Columbia Cleaner Line—circulars, window cards, etc. Also ask us about the special broadcasting programs featuring Columbia Home Dry Cleaner. Columbia Phonograph Co., Inc., 55 Fifth Avenue, New York City. In Canada: Columbia Phonograph Co., Ltd., Toronto.

COLUMBIA

At least one set of promotional records was made for radio, featuring Johnny Marvin.
But has any reader ever seen one of these rigs?



A BALANCED LOOK AT WESTERN ELECTRIC

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[Correction to last issue: The captions under the two illustrations on page 9 of the third installment were inadvertently switched --ed.]

= Part 4 =

Addendum to Previous Installment.

The development history of the Western Electric recording and playback instruments reflect their beginnings in the public address development program, which was already in full swing by 1916, as told already. This explains why the electronic disk reproducer, adapted from the public address amplifier, with suitably altered input circuitry, came BEFORE the mechanical player, called "Orthophonic" by Victor. The outlook of the Western engineers was slanted to communications, public address and motion picture sound, a logical outgrowth of public address as applied to lecture halls or theatres. While this goes against what one might expect to be normal product evolution (from acoustic to electric), it makes sense when one recalls the Western research program. What became the Orthophonic Victrola, essentially a union of one type of Western address horn with a matched mechanical player (the horn itself a product of the post-1917 effort to refine the huge megaphone used at the first trial atop 463 West Street) was never intended as a state of the art instrument. In fact, this uncompensated mechanical filter analog was never able to match the performance of the costly all elec-

tric reproducers built at Western in 1921-1922, either in volume or frequency response.

As the Wente-type condenser microphone (patented 1917) was built first and foremost for the precise measurements of what were essentially laboratory tests, it was at first not intended for immediate outside uses. As Western had been building carbon transmitters for the Bell System for decades, it was only natural that an improved carbon transmitter be readied for use with the quickly developing public address project. The first type double button microphone, made in 1910, had a high output (for use in unamplified circuits) but rather limited frequency response, since its entire design was efficiency of output. Carty wanted the same type, high output, developed for the public address work, as at the time portable tube amplifiers had not yet been perfected, and their wattage power unknown. By 1918 the Colpitts type amplifier, suitable for outdoor use, was ready. As a three stage unit it was used for The Fifth Liberty Drive of April 1919 in New York City, with Egerton magnetic horn speakers placed at the corners of a three block area (see ad on page 10 of last issue). This set-up performed remarkably well and amazed listeners with its ability to switch from long distance telephone line (Washington, D.C. to New York City), to radio telephone from airships overhead, to civic and social leaders speaking from the rally platform, including Mrs. Vincent Astor. The "greatest receivers [as the loudspeakers were called in The New York Times articles] hung overhead" allowed ten thousand people at a time to hear every word spoken. This public address hookup also allowed those on the platform to speak to officers in the airships, almost as easily as an ordinary 'phone chat. The Western microphones, amplifier and loudspeakers allowed the city crowds to also hear two sopranos from the Royal Belgian Opera Company sing popular and patriotic songs. Was this the very first instance of opera singers being "broadcast"?

Meanwhile, W. C. Jones back at the Western Electric labs was working on his wide frequency double button carbon microphone. This unit was fully perfected by the Spring of 1921.

The Western Electric public address system made its biggest impression on November 11, 1921 when the services were held for the burial of the Unknown Soldier in Arlington, Virginia. President Harding spoke to an audience of 150,000 at Arlington, New

York City and San Francisco at the same time, by this amplified wire system. If such a system could broadcast the human voice, using a microphone, vacuum tube amplifiers and magnetic loudspeakers, then a smaller, refined set-up could reproduce singing and music as well. Indeed, work was going on at 463 West Street to do just that!

* * * * *

With the much applauded demonstration of transcontinental telephony on January 25, 1915 both AT&T and Western Electric could bask for a time in the sense of a job well done. There was now time for the Western engineering staff to direct its enormous talents to other pursuits. Before these endeavors are discussed, a brief word should be added about the METHOD of research that so distinguished Western Electric's efforts from the rather unsure fumblings within the talking machine world.

John Carty, who, as mentioned, created the modern communications laboratory, was instrumental in providing the environment to foster that method, which became world famous when operating under the guise of Bell Telephone Laboratories. In 1911 Carty reported the formation of the Research Branch under Colpitts which was to have "in its personnel the best talent available and in its equipment the best facilities possible for the highest grade research laboratory work." In 1915, while the whole Colpitts staff numbered only 45, including E. H. Colpitts (this was less than five per cent of the total engineering complement under C. E. Scribner), their accomplishments were far more than such a little band might suggest. It was the outlook of Dr. Frank Jewett, inspired by Carty, that was largely to credit for this achievement of so much by so few.

Before 1911, with few exceptions, it was common practice in other industries to charge one individual or group of engineers with a particular task (improving a machine part or manufacturing process) which they would tackle as a mere isolated unit, with only a quick and ready solution as their goal. There was no "system approach," to use a later phrase. Dr. Jewett changed all that. It was his firm belief that researchers working together on related problems in face-to-face contact on a daily basis would produce far more results together than the same number working apart. The interplay of ideas and friendly association (with

an undercurrent of intellectual competition) would, to use a later phrase, have a synergistic effect on the process and its outcome. This partly explains how, without the tedious steps in basic or background science, Western Electric and AT&T moved ahead so quickly in radiotelephony and radio broadcasting before and after the First World War, even though they had started well after Marconi, Fessenden or DeForest.

Another basic idea or philosophy shared by Jewett and Arnold especially was that research should not be confined to just the problem at hand, but be allowed to find as many avenues for expression as possible. This broad-based approach, so unusual at the time, which allowed the researchers to really delve into many disciplines, was responsible for the profundity of thought and extent of development so characteristic of the Bell system. For instance, the early work of I. B. Crandall on improving the oscillograph sped the development by Maxfield of his disc cutter. The work of John B. Johnson on the cathode ray tube oscilloscope during the 1919-1922 paved the way for his colleague Herbert Ives to pursue electronic television, first successfully shown on April 7, 1927 in New York. (The work of Dr. Ives in television has been almost criminally overlooked in most articles on the early years of this medium.)

Regarding the Western Electric public address system (before the Orthophonic and Vitaphone, its most well known non-telephonic product), the power curve of the Colpitts amplifier meant that when Egerton was designing his magnetic loud speaker drive, he could achieve both broad frequency range and great reliability by making the internal parts fairly rugged, which would have been less easily achieved if the amplifier had been less powerful. In order to make the multi-stage pre-amplifier very low in distortion to work in conjunction with the still tiny voltage output of the Wente microphone, both Colpitts and later Maxfield had to have costly platinum wiring made through the Development Branch, thus engaging wire fabrication experts working for E. B. Craft. It should be noted that despite the post graduate educational of most of the Western engineering staff, they were by no means "armchair inventors," but closely involved themselves with their electricians and other skilled workmen, taking their turn with the wire snips when needed.

In summary, as a most important section of the
(please turn to page 14)

Gennett Family
Richmon^d
August

East entrance to Mansion



Front view of Gennett Mansion

Starr phonograph



My purchase. Sorry i

Estate Auction
d, Indiana
30, 1998

13



Watercolor of the Gennett Mansion



West view of Mansion



t didn't photograph better.

H. C. EGERTON.
PHONOGRAPH TRANSMITTER.
APPLICATION FILED NOV. 25, 1914.

1,246,895.

Patented Nov. 20, 1917.
2 SHEETS—SHEET 2.

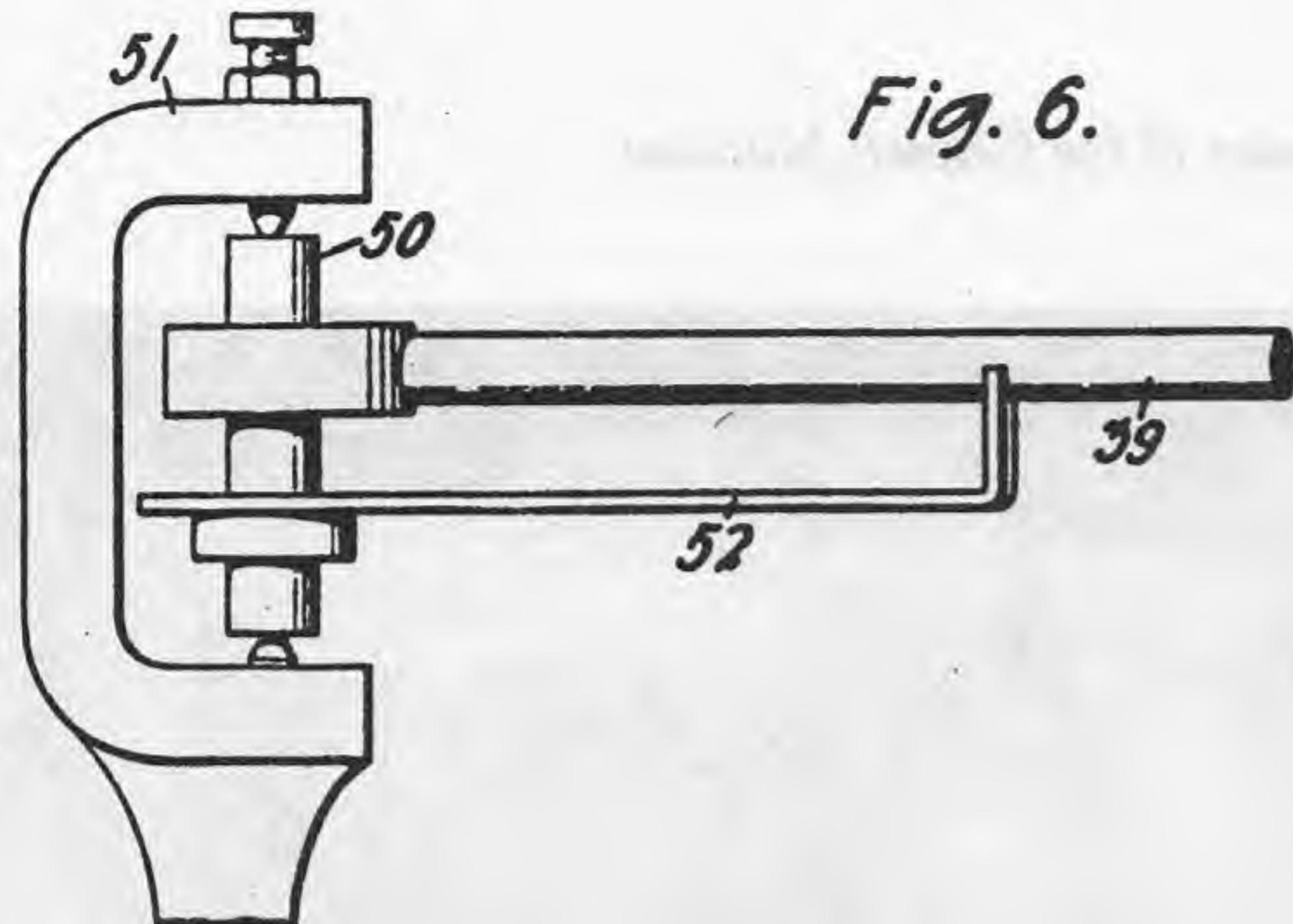
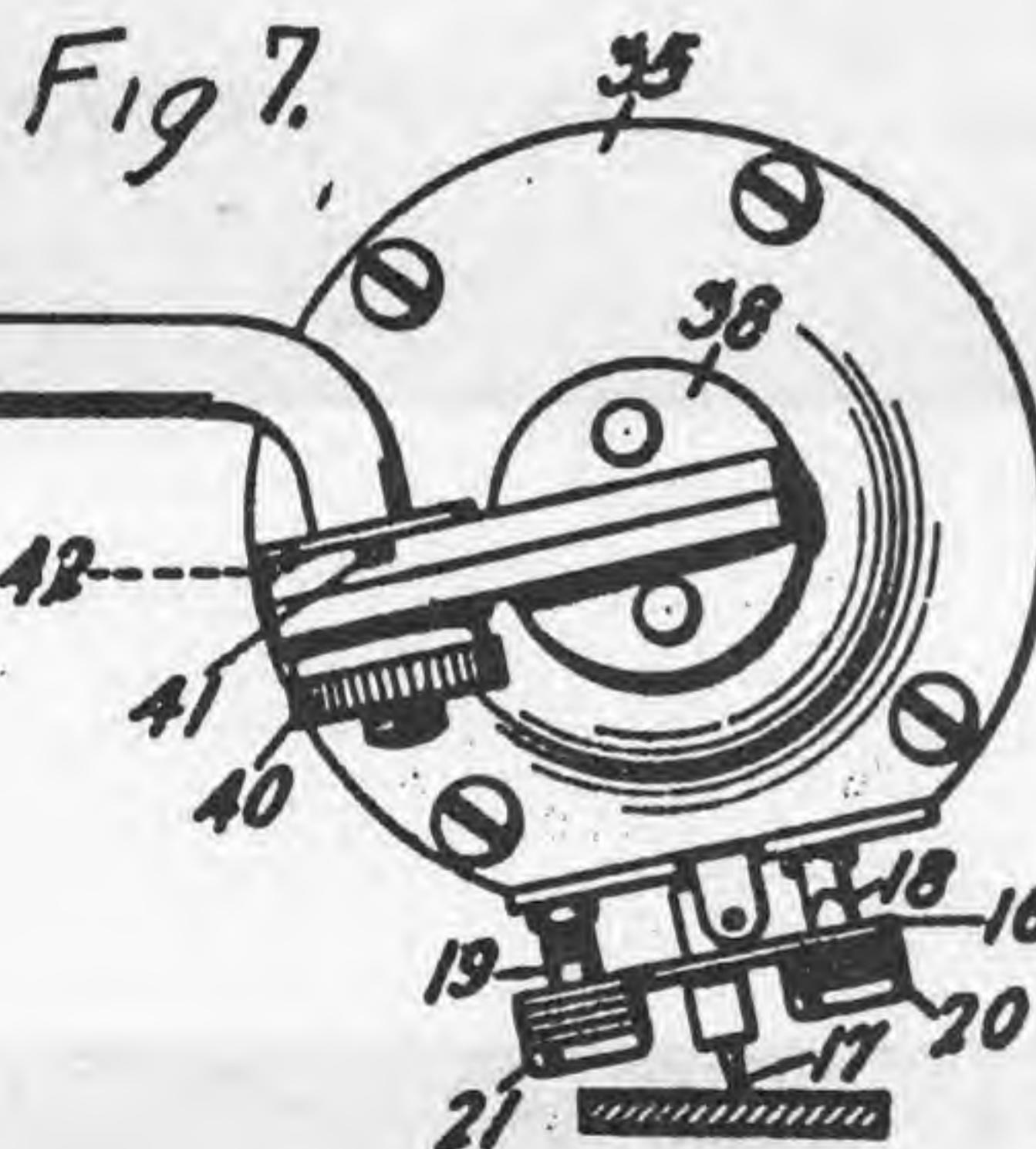
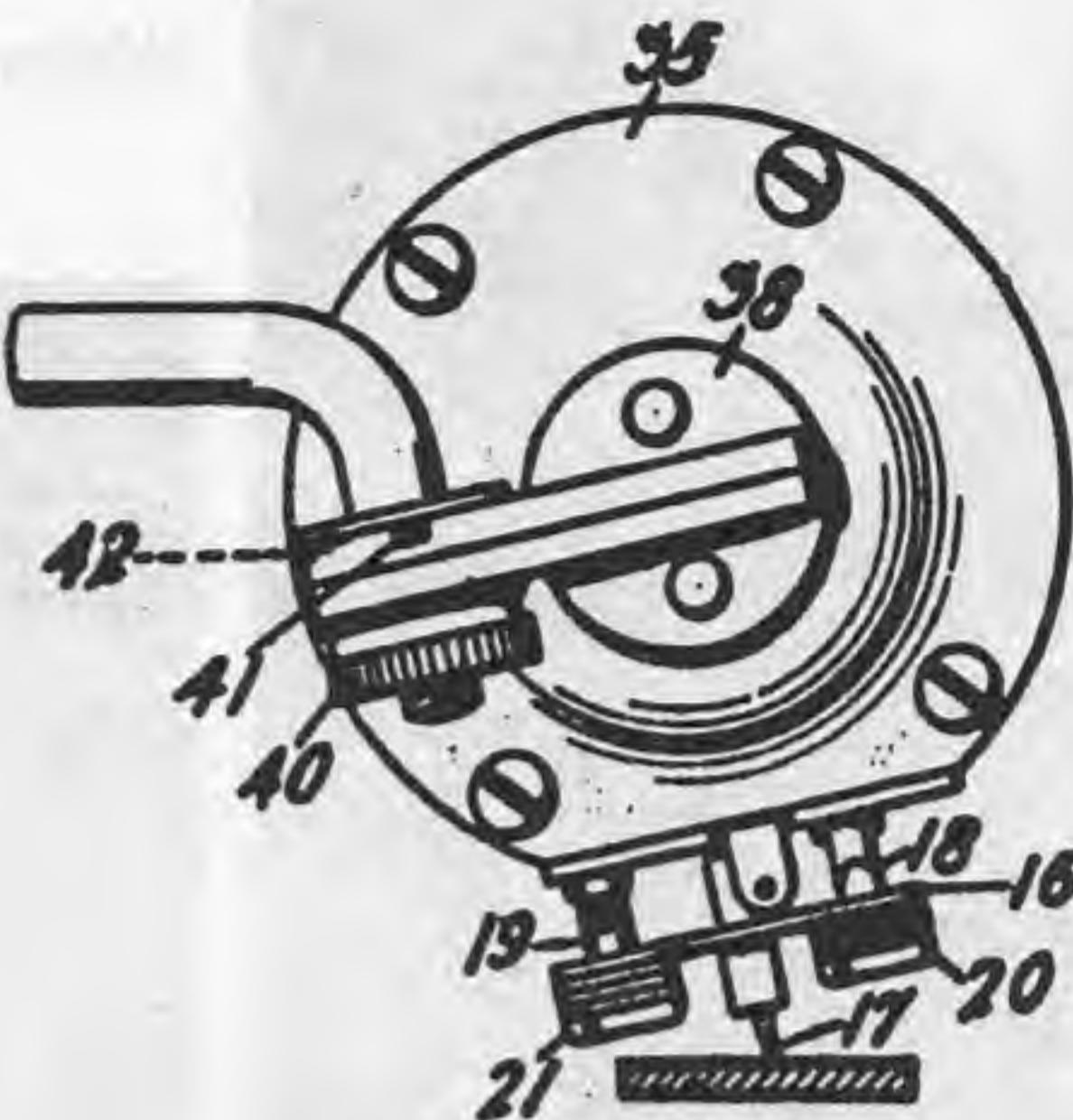
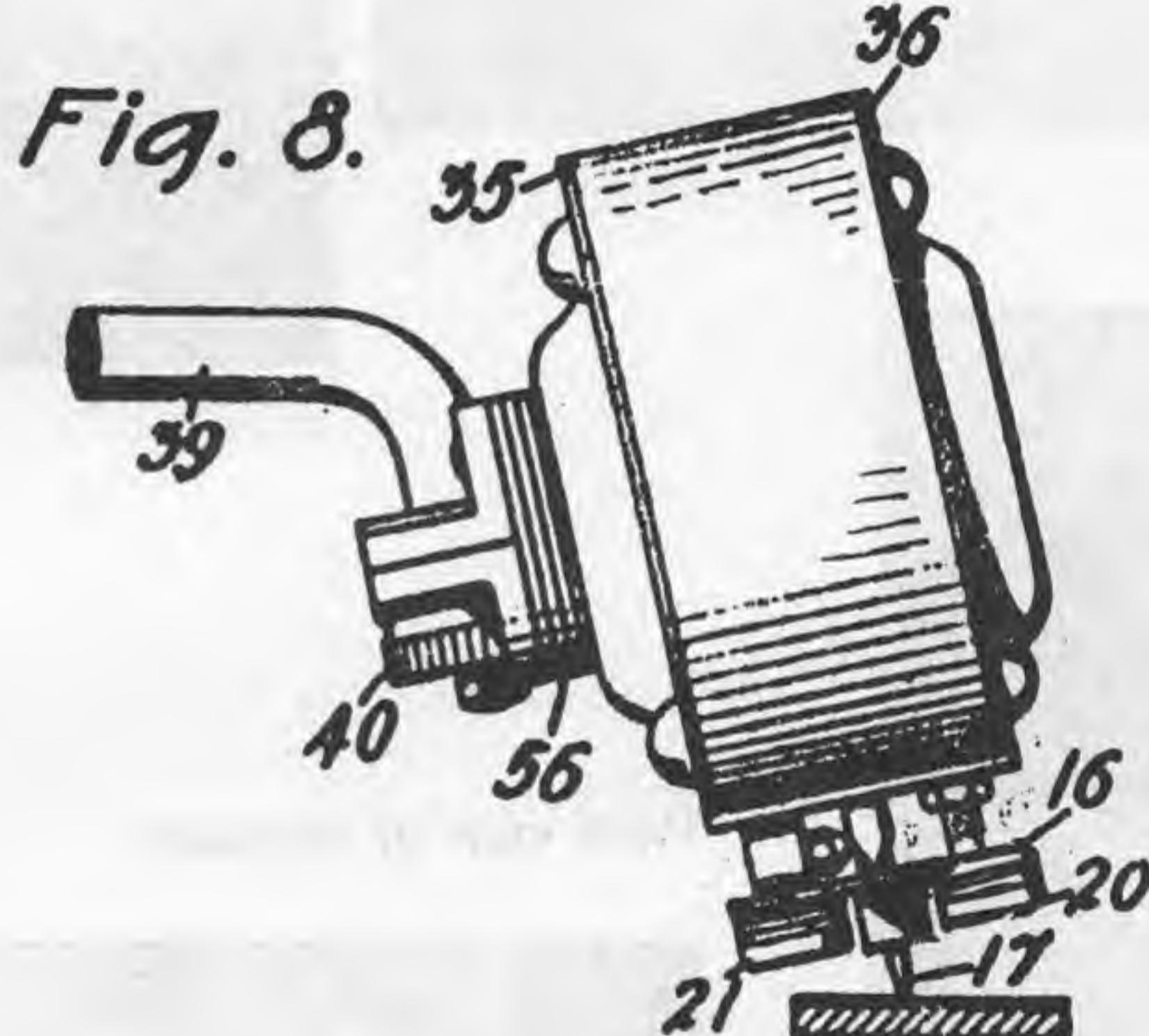


Fig. 6.



FOR LATERAL USAGE



FOR VERTICAL USE

Above are drawings of the very first Western Electric electrical disk pickup, witnessed at 463 West Street on November 23 of 1914. It was possibly the **FIRST** purpose designed unit in America, the work of Henry Clifford Egerton. It was specifically designed to feed its output into an "amplifying circuit," namely one designed around a Type A Audion. This amplified signal would then be fed into one of the Egerton magnetic loudspeaking receivers...in truth, an electric phonograph more than a decade before the Victor Electrola or Brunswick Panatrophe! This pickup was also designed to play both lateral and vertical disks. This allowed Western staffers to play their favorite Edison disks during lunchtime through the office public address installation.

huge Western Electric Engineering Department (by 1924 employing over 3000 people), the Research Branch was years ahead of even its fine counterparts at General Electric and Westinghouse Electric. Compared to the little, poorly equipped and badly co-ordinated "experimental" departments at even the leading talking machine plant (Victor), the vast Western Electric Engineering Department in its depth, thoroughness and scientific pre-eminence must have seemed nothing short of monumental in its technical and intellectual completeness. Using the finest tools and massive analytical background afforded by Western, the small Maxfield team accomplished more in a few short years than the empirical bumbling of decades by the so-called talking machine "experts."

* * * * *

One development was in the pursuit of reliable radio-telephony, which shall not concern this article, but which took up the lion's share of the research budget and man hours. Dr. Arnold, however, had not forgotten that unhappy, fleeting episode with the "phonograph recorder." In office notes from the spring of 1915, he wrote that the talking machine could be thought of as a mechanical analog to a telephone transmission circuit. His notes became the basis for the "improved phonograph" later licensed to Victor as the "Orthophonic" type.

It is unfortunate that just as most of the components for what became electrical disk recording and reproduction, the foundation for both the Orthophonic and Vitaphone systems, came into being by 1916-1917, our entry into the World War sidetracked their use in military applications for the U.S. Signal Corps. Field-phones, signaling mechanisms, plus special equipment for the Navy took precedence over all other work. Bell and Western Electric supplied not only this crucial war materiel, but of even more impact, actual participation of its personnel in the European theatre. John Carty was made a brigadier general, Jewett a major, Craft and Arnold captains, and Colpitts a staff officer for General Russell, along with many other Western Electric employees, whose record of service was nothing short of exemplary. Even after the Armistice was declared on November 11, 1918, these Bell officers were needed to oversee the telephonic arrangements for the upcoming peace conference at Versailles. Given this, the massive reports due to Washington on our military communica-

cations and the endless postwar conferences, meetings and citations, it is not surprising that work on electrical recording did not resume until the fall of 1919.

Just before the entry of the United States into the "Great War" in April of 1917, Henry Egerton (whose list of inventions dates back to 1911) had been hard at work finishing electrical recording and reproduction of cylinder records for a state-of-the-art Dictograph machine. Intended to replace the better class of mechanical units then made for the Bell System patrons. While not high fidelity it did give Western engineers basic experience in this field. Upon the return of Assistant Chief E. B. Craft from peace conference duties at Versailles, France, work on the all important DISK recorder was switched into high gear. It should be added that work on disk instruments and recording may have begun shortly before this, as J. P. Maxfield designed his first wide frequency soundbox for disk players by August of 1917. At any rate, it was Mr. Craft himself who apparently thought of the basic idea and who assembled a crew to work out the design. His associate, research head Colpitts, oversaw design work on the circuitry and controls. Maxfield and Harrison apparently were put on the task of beefing up the Crandall type oscillographic suspension and driving it with a more powerful electromagnetic armature able to withstand the increased load of cutting wax blanks instead of merely coated graph paper. They did not have overall charge of the project, nor were their names listed on the master patent (though on many detail patents filed afterwards).

While the exact birthdate of electrical recording has yet to be decided, one can easily fix the time and place of death, at least technologically, of the old acoustic process. On Tuesday, the 25th of November 1919, Edward B. Craft and Edwin H. Colpitts witnessed their application for a high quality electromagnetic disk recording system, using condenser transmitters and vacuum tube amplifiers, at 463 West Street in New York City. Around this same time, in England, the electrical disk cutting apparatus made or adapted by two forward thinking British officers was also coming together. With some justice the Western electric system could be called half-British, since Edwin Colpitts was still a Canadian subject of King George V! The important role of British scientists, researchers and experimenters in recording technolo-

gy (including sound films) has not been given a truly thorough treatment in American hobby books or articles.



E. H. Colpitts

There is not room enough to properly delve into the Craft-Colpitts patent or its birth in this hobby quarterly series, but a few remarks should here be made. For one, it is simple in concept yet complex in layout. Two, it differs in outlook and operating goals from the later system adapted from it by Maxfield and Harrison. Room resonance, so dear to the ideals of J. P. Maxfield, is almost completely weeded out, in spite of the use of more than one pickup, by a rigorous application of a time and phase compensating circuit. It seems Mr. Craft, like Edison, wanted a pure input to his recorder, not muddled up with an "echo effect." In a rather bizarre co-pending application it was even suggested that each performer be enclosed in a soundproof room, complete with pickup and amplifier, to afford the engineer the utmost control in capturing the rendition! Happily Mr. Craft did NOT insist on such a severity. It should also be added that he was very helpful to those working under him, especially Maxfield and Harrison.

Just as civilian projects were being switched into



J. P. Maxfield and H. C. Harrison in their office, 463 West Street, New York City. Here are the two men most directly responsible for the electrical disk recording method as adopted by Columbia and Victor. It must be added that their system went through at least 3 versions, and was by no means either the only or first method devised at Western Electric. It should be added that although J. P. Maxfield was the project head and a man of wide vision, Mr. Harrison was no mere junior partner. In fact, he was actually ahead of Maxfield at being granted a patent (in 1918).



Some of the principals engaged in the work. Left to right: Joseph Pease Maxfield, head of the project; Arthur Colin Millard (1899-1956), who was an amplifier wizard; S. S. A. Watkins, who adapted the equipment to commercial usage; A. T. Taylor, expert in making and adjusting the recorders; Henry C. Harrison (1887-1971), chief idea man in the project.

high gear, an event of some importance happened at the same time. The New York Electrical Show opened late in September of 1919. At this show the latest electric and electronic wonders were first displayed to the public. The "microphone" and other "war devices" were prominently featured, along with such other Western Electric devices as the radio-telephone and public address, all given much press coverage. To an astute observer, the "electronic age" was just around the corner. Surely the future belonged to this new "vacuum tube" technology, as predicted by The New York Times. The historical impact of this Show has yet to be given a proper treatment.

Due to postwar expansion into radio-telephony and related new endeavors, as well as the retirement of old company officers, promotions were the order of the day at Western. A physicist hired from M.I.T., whose name would become synonymous with electrical disk recording, was one who advanced to head his own section. Joseph Pease Maxfield, whose contributions to the science of acoustics have been sadly

under-reported and under-rated, was born in San Francisco in 1887. He attended the Massachusetts Institute of Technology from 1906 to 1910, getting his degree in the latter year. Maxfield, whose experience at M.I.T. was most influential, stayed on as an instructor in electro-chemistry (a field of the "new physics" mentioned by Dr. Jewett) and more traditional physics for the next four years. Maxfield was pursuing post graduate work in electro-chemistry when D. Jewett visited M.U.I.T. in the late spring of 1914, as part of his annual recruitment trek to the leading universities. Jewett not only hired Maxfield but his friend and associate Henry C. Harrison as well. While at Western Electric, J. P. Maxfield, immediately assigned to the Research Branch under Colpitts, worked on various tasks for H. D. Arnold, among them being work on the Type M Audion (later called the Type 101A). Maxfield's bent for acoustics can be dated back at least to 1916, when he and a just hired Harvey Fletcher worked together for Arnold. Fletcher, who developed the audiometer, still in use today, later became the greatest authority on hearing

and acoustics in this century.

After his promotion in 1919 Maxfield assembled a team to pursue the recording project outlined by Dr. Arnold, his first choice being classmate Henry Harrison. Mr. Harrison, born in the same year as Maxfield, but on the East Coast, proved invaluable in this project. He graduated from M.I.T. with Maxfield, in the same major, and also taught there as an instructor. Jewett was most happy to add Harrison to the Western staff, and his hopes were fulfilled in the long career of half a century that Harrison enjoyed, first at Western then at the successor Bell Telephone Laboratories, Incorporated. Among his many patented inventions were a moving coil microphone and several improvements to electro-dynamic loudspeakers.

(continued in the next issue)

IN REVIEW

The Compeat Talking Machine, by Eric Reiss.

A third edition of this handbook has recently been published by Sonoram Publishing. While it is substantially the same as the first two editions (reviewed previously in this column), there are a few notable additions which are worth drawing to the reader's attention.

A new 4-page section entitled "Fake Disc Machines" is well worth the book's price for novice collectors, as well as the neophyte who thinks a horn "gramophone" would look cute in the living room! Author Reiss blows the lid off these abhorrent fake imports and the tell-tale signs to look for. These forgeries, lovingly dubbed "Crapophones," are appearing on Internet sites (often sold by unsuspecting dealers), upscale catalogues, and exclusive designer boutiques!

This edition is rounded out by a new chapter on "vintage" home recording, as well as a revised Price Guide.

It just occurred to me to wonder if Eric Reiss regrets the use of the Waltonian word "Compleat." How many booksellers can't locate his work in Books in Print under the spelling "Complete"?

The Compleat Talking Machine, third edition, 268 pages (ISBN 1-886606-12-9) may be ordered through most book stores.

Calling All Concert Cylinders

The Edison company reluctantly entered the production of "Concert" Phonographs and 5" diameter cylinders in response to upstart Columbia's "Graphophone Grand" of the late 1890s. Yet it was Edison who made these jumbo records available to customers long after Columbia abandoned them. In fact, evidence exists to suggest that Edison continued to furnish Concert cylinders (usually on a custom order basis) at least through late 1910.

We are soliciting information from our readers on high numbered Concert cylinders in their collections. We are aware of #8955 by Collins and Harlan at the Ford Museum, but surely there are higher numbers out there.

Therefore, if you own any post-"B"-series Concert cylinders numbering 9000 or above, will you kindly furnish us with details? We will keep readers apprised through these pages.

Notes on the Obituaries

It is unfortunate that **Rosy McHargue** made so few records. We have tried to document the 1922 recording of "Bow Wow Blues" with no success.

Once again, we didn't know a 1920s recording artist had still been living until we read **Bobbe Brox's** obituary. "School House Blues" was the sisters' first recording, made for Brunswick early in 1922.

John "Candy" Candido recorded with Ted Fiorito's Orchestra as early as 1932. He also made a handful of sides with Gene Austin and "Coco" Heimal in 1933 and 1934. It is curious that the L. A. Times writer didn't know his first name!

Thanks to Paul Charosh, Ken Sweeney, Matthew Avery, Warren Jacob and Richard Gesner for help with the obituaries.



James 'Rosy' McHargue; Played in Jazz Bands Into His 90s

By MYRNA OLIVER
TIMES STAFF WRITER

James Eugene "Rosy" McHargue, a jazz clarinetist, saxophonist, singer and composer who performed until recently, has died at 97.

McHargue, who played with the bands of Benny Goodman and Kay Kyser, died Monday at his home in Santa Monica, according to jazz writer Floyd Levin.

A longtime friend, Levin said McHargue was diagnosed with lymphatic cancer in 1996, but was treated successfully with chemotherapy at that time.

McHargue joined far younger musicians on April 6, 1997, in Fullerton to play at his 95th birthday celebration, sponsored by the New Orleans Jazz Club of Southern California. Among the tributes was a letter from another well-known saxophonist, President Clinton.

Ten years earlier, Times columnist Zan Thompson heard a drop-in performance by McHargue and wrote:

"He blew into that saxophone with his lungs—which must have the strength of a furnace bellows—and the silver notes hung in the air like Japanese lanterns. It was such a treat, everyone howled like timber wolves and laughed at the same time."

Born in Danville, Ill., McHargue studied piano with his mother and as a teenager took up the clarinet and the C melody sax, which Levin said has not been manufactured since 1929.

The young reed man started playing with bands in Chicago, including the Novelty Syncopators. Only 15, he got his permanent nickname from singing a Hawaiian song, "When Rosy Riccoola Do Da Hoola Ma Boola."

McHargue made his first recording, "Wow Wow Blues," in Chicago in 1922. He next replaced Benny Goodman in the Seattle Harmony Kings, and with them recorded "Breezin' Along With the Breeze" in 1925, playing alto and baritone saxophones.

After touring with the Ted Weems band from 1935 to 1942, McHargue settled in Los Angeles and worked with Eddie Miller, with Goodman's band, and with Pee Wee Hunt and Red Nichols. He played a memorable clarinet solo on Hunt's highly successful 1948 recording of "12th Street Rag."

After 1950, McHargue organized his own bands and performed at clubs around Southern California. He also appeared on a television show, "Dixie Showboat," and recorded such albums as "Dixieland Jazz," "Jazz Potpourri" and "Dixieland Contrasts."

When he wasn't playing or cuing other musicians, McHargue sang, delighting audiences with long-forgotten lyrics to such early jazz favorites as "Oh, What a Night for Love," "Indiana," "Has Anybody Seen My Gal," "Doin' the Raccoon," "My Canary Has Circles Under Her Eyes," "She Looks Like Helen Brown," "I'll See You in C-U-B-A" and the novelty tune that gave him his nickname.

In the 1970s and 1980s, McHargue played regularly at the now-defunct Sterlings nightclub in Santa Monica and in the 1990s at clubs in the San Fernando Valley with the Valley Dixieland Jazz Club. He performed in the annual SoCal Jazz Fest, sponsored by the New Orleans Jazz Club of Southern California.

A widower, McHargue left no immediate survivors. No funeral services are planned.

Los Angeles Times
May 23, 1999

CANDIDO, Candy - 1913-1999
Candy Candido who for years delighted audiences with his "thousand voices" died at age 85 on May 19, 1999, peacefully and beside his beloved wife of 66 years, Anita. Candy was born in New Orleans, Louisiana in 1913 and left New Orleans to join the first of many big bands in 1933. From the beginning, Candy's extraordinary vocal talent and bass stylings made him a favorite with audiences and soon got him recognized by Hollywood casting agents. Candy spent the next 66 years appearing in clubs, films, television and lending his voice to numerous animated characters - most notably in Disney classics such as Sleeping Beauty, Peter Pan, Robin Hood and The Great Mouse Detective. As proud as his family is of his professional accomplishments, they want everyone to know that his true starring roles were as husband, father, grandfather, great-grandfather and great-great grandfather.

Candy is survived by his wife, Anita; his sons, John and Anthony; daughters, Flora and Teresa; eight grandchildren, seven great grandchildren, two great great grandchildren - and friends and fans all over the world.

Those wishing to celebrate this incredible man's legacy are invited to a viewing at the J.T. Oswald Mortuary in North Hollywood on Monday, May 24, from 3pm-5pm. The viewing will be followed by a Rosary Monday evening at St. Charles Borromeo Church in North Hollywood at 7pm. The Funeral Mass will be held on Tuesday, May 25, at 10am, with burial immediately thereafter at the San Fernando Mission.

Those wishing to make a donation in Candy's memory are asked to give a charity of their choice.

Boston Globe
April 22, 1999

Buddy Rogers, 94 *Was star of silent films*

Buddy Rogers, silent-screen matinee idol and bandleader who spent half his life tending the lady and legend known as America's Sweetheart and the world's first real movie star, Mary Pickford, died yesterday at his home in Rancho Mirage, Calif. He was 94.

An accomplished actor in his own right, Mr. Rogers had been known for decades as Pickford's devoted consort and then widower who could always be counted on for kind and witty words at gatherings celebrating the history of the silent era. Pickford, 11 years Mr. Rogers' senior, died in 1979. They had been married 42 years.

Mr. Rogers carried on their philanthropy and fund-raising work for the Motion Picture and Television Fund, which Pickford co-founded. He earned the special Oscar known as the Jean Hersholt Humanitarian Award in 1985.

Mr. Rogers already had an historic connection to the Academy Awards. He starred in the first film ever to receive an Oscar as best motion picture, the 1927 "Wings."

Among Mr. Rogers' other films were "Varsity," "River of Romance," "Paramount on Parade," "The Road to Reno," "Old Man Rhythm," and in 1957 "The Parson and the Outlaw," which he produced.

New York Times May 15, 1999

Bobbe Brox, 98, Vocalist in a Family Trio

Bobbe Brox, the last surviving member of the vocal trio who called themselves the Brox Sisters and who appeared on stage and in films, died on May 2 in Glens Falls, N.Y. She was 98.

Miss Brox, whose original name was Josephine Brock, and her sisters were American-born but were brought up in Edmonton, Alberta. Embarking on a career in show business, they changed their name to Brox when a producer persuaded them the new spelling looked better on a marquee.

She then changed her given name to Dagmar and then to Bobbe. Her sister Eunice became Lorayne, and Kathleen decided to call herself Patricia.

As the Brox Sisters, they sang in the first "Music Box Revue" in 1921 and also appeared in the 1923 and 1924 editions of the show.

In the summer of 1926 they performed in the musical comedy "The Cocoanuts" with the Marx Brothers, singing a number called "Monkey Doodle Doo." They also appeared in the 1927 Ziegfeld Follies with Eddie Cantor.

The trio also made a number of

recordings during the 1920's and appeared in several films, including "Hollywood Review of 1929" and "King of Jazz" (1930).

Miss Brox's marriage to William Perlberg, who was her agent before becoming a film producer, ended in divorce in the 1960's. She married the songwriter Jimmy Van Heusen in 1969. He died in 1990. Her sister Patricia died in 1988 and Lorayne in 1993.

She is survived by a son, William Brock Perlberg of Rancho Mirage, Calif.



After several years of preparation....

Little Wonder

...is almost here!!

This new book, edited by Tim Brooks, is the culmination of many years of research, the work of several dedicated discographers, and the contributions of many, many helpful collectors. It contains history, discography, several artist identifications, many illustrations, title index, etc. – approximately 110 pages, large format!

Billy Murray – Frank Crumit – Collins & Harlan – Rhoda Bernard – Peerless Quartette – Elida Morris
 Henry Burr – Billy Jones – The California Ramblers – Wilbur Sweatman – Sam Ash – Gene Greene
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SHOW MUSIC ON RECORD

Now on CD-ROM

As some of you know, collecting recordings of show music has been a life-long hobby with me, and one offshoot of that hobby has been the publishing of the reference book **SHOW MUSIC ON RECORD: THE FIRST 100 YEARS**. Selling the book is not a business with me. In fact, the pricing is such that I can't expect to break even, let alone make any money. But I want to get the information into the hands of other people who appreciate and collect show records.

Last year I updated and expanded the book, and now it is available in both soft-cover and CD-ROM (PC format). The CD is easy to use and provides instant accessibility to information. Type "Merry Widow" on the Search Screen and in a fraction of a second you have on your screen the recordings of the show. Type "Victor Herbert" and instantly you have recordings of his shows and performances as a conductor. In the same way, you can search for song titles or manufacturers' labels. Links will take you to anthologies or artist albums, and will list the contents of those albums.

For those who are not familiar with the book, it lists all original cast records from 1890 to 1998, covering music of the American stage, screen, and television. More than 4,600 shows are listed, with more than 30,000 references in the nominal index. Listings include cylinders, 78s, LPs, CDs and

the odd format here and there. They include stage musicals, revues, TV musicals, film musicals, and individual records by cast members of songs from their shows. If you look up Ethel Merman's recordings of "Anything Goes," for example, you'll find that she recorded it in 1934 on Brunswick 7342; in 1947 on Decca LP album DX-153; in 1961 on Reprise album 6032; in 1963 with Judy Garland on Paragon 1001; in 1967 on Viper's Nest VN-CD-180; and in 1972 on London XPS-901. Those are the initial issues, but you'll also find the reissues. Of the original 1934 Brunswick record, 14 reissues are listed on LP and CD. Of the 1947 Decca, there are 8 reissues. Show listings give the opening date of the show; the composer and lyricist; orchestrator; conductor; and cast.

There is also a section for albums by theater/screen artists and another section for anthologies. In all, 1,836 of these artist albums and anthologies are listed in the latest edition, which is one-third more than appeared in the previous edition, published by the Smithsonian in 1992.

The new 586-page edition of the book is available in soft cover for \$29, or as a CD-ROM (PC format) for \$19. Plus \$3 shipping US or \$5 foreign. Sterling equivalent is acceptable. Send checks to Jack Raymond, 3713 George Mason Drive #1714, Falls Church, VA, USA 22041.

wanted

WANTED; VINTAGE RECORD SLEEVES: American 78 RPM era company sleeves from 1894 Newark to 1960 Chicago, with a continuity to mid-1960s South Africa, India, Uruguay, etc. Terry Tullos Wayland c/o Conservation Associates, 17710 Ranch Rd., Wimberley, Texas 78676-6008. (104)

Another request from Grandmon Brenda. I would like to have two 78-Albums that will hold twelve ten-inch records. Brown albums please. I am still seeking Victor paper needle packs. Also looking for twelve-inch records: Comedy, music, singing - Please no long hair or opera. Thank you. Brenda Olsen, P.O. Box 1687, DeLeon Springs, Florida 32130-1687. (105)

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc. is in last stages of compiling Victor Company catalogues. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 14" sizes. Particularly need "Consolidated Talking Machine," pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathé, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118. (106)

WANTED: Edison Diamond Discs 50348, 50404, 50415, 80232. Also cylinder boxes and tops. Must be in excellent condition. Describe, price. Gregory R. Reed, 141 South Broad Street, Nazareth, PA 18064. (103)

PICTURE - DISC - RECORDS (Pic on entire surface!) Buy--Sell all sizes, categories, unusual and curio. POPP, Schillerstr. 9, 65549 - Limberg, Germany. Tel & Fax: (+49) 6431 41717. (104)

Wanted: Victrola Tungs Tone Needles (full tone) in red and gold tins. Alan Linderman, 18415 Lancashire Rd., Detroit, Michigan 48223. (313) 835-0457. (103)

WANTED: The white label Edison Diamond Disc recording #51442 of "Take Me." The flip side has "Underneath a Sunny Sky." Also desire the 78 rpm recording of "Brazil" by Xavier Cugat on Columbia red label #36651. Thanks. Dave Springer, 404 S. 3rd Avenue, Wausau, WI 54401. Ph. (715) 355-0271 (eves--collect o.k.) (103)

DICK SPOTTSWOOD likes pre-war ethnic 78s- Slavic, S. American, Irish, Cuban, West Indian, Greek, Turkish, Albanian, Bulgarian & more. Exotics preferred. To contact Dick: 10511 De Neane Rd., Silver Spring, MD 20903. (107)

wanted

WANTED: 1890's Berliner or cylinder recordings on cassette. Will pay generous fee for any of these 1890's vocal recordings on cassette: "After the Ball"; "Break the News to Mother"; "Curse of the Dreamer"; "Down in Poverty Row"; "Hello! Ma Baby"; "In the Baggage Coach Ahead"; "Just Tell Them That You Saw Me"; "The Moth and the Flame"; "My Mother was a Lady"; "My Old New Hampshire Home"; "My Wild Irish Rose"; "On the Banks of the Wabash"; "A Picture No Artist Can Paint"; "She May Have Seen Better Days"; "The Sunshine of Paradise Alley"; "Sweet Rosie O'Grady"; "Take Back Your Gold." Also "Mary's a Grand Old Name" from 1905-06. Tom Mootz, 1767 Glenview Ave., St. Paul, MN 55112. (103)

Auctions

78 RPM RECORD AUCTIONS: Over 100 quarterly auctions since 1972 featuring 1900-1930s Jazz, Blues, Popular, Personality, Dance Bands, Classical, Opera, C&W, Ethnic and now, LPs. Over 2,000 records offered on each auction with no minimum bids. You're missing a lot of fun if not on our mailing list. Dave Reiss, 3920 Eve Drive, Seaford, New York 11783. (105)

AUCTION: Autograph Record #17. "Funeral Hyme" (as spelled) written on blank label in pencil. Buff with buff and black checkerboard circle around label edge. Does sound electric. 1924? 1-sided 10" vocal with piano. Earliest electric I've ever seen. Predates later blue or maroon issues in 1924. Looks E but plays with more surface noise. Closing date coincides with majority of auctions in this NAG. Phil Pospsychala, 15745 W. Birchwood Ln., Libertyville IL 60048-5101. Phone/Fax: (847) 362-4016. "Recorded by Orlando Marsh Chicago ILL" printed around bottom of label. (103)

AUCTION: Most are pre-electric. Occasional minimum bid--otherwise NO MINIMUMS! Sometimes include catalogs, sheet music or piano rolls. Closing dates coincide with those in NAG auctions. Please send name & address to: R. R. Leurquin, 1862 Sequoia, Port Orchard, WA 98366. (106)

AUCTION: Great old tunes offered! We have all types of music: 78 RPM Records; Diamond Discs; Cylinders and Childrens Records. Send for our free list today! Jerry & Wendy LeQuieu, P.O. Box 2, Malin, Oregon 97632. (104)

RECORD AUCTIONS - Cylinders and Discs 1895-1955+. All sizes and categories. Free lists issued quarterly to active bidders. Arthur S. Paré, 771 Bay Road, Shelburne, VT 05482-7760. (105)

Wanted: Edison Blue Amberol records

by

Vecsey's Orchestra & Victor Herbert's Orchestra
(No out-of-round records, please!)

John Buscemi

30 Breed Street, Lynn, MA 01902-3134

for sale

FOR SALE - Tapered oak reamer for your Amberol cylinders. Reams them to the original size. Fancy grip handle, accurately tapered \$18.00 + \$1.50 shipping. Ron Miller, Route 4, Box 185, Bagley, MN 56621. 218-694-6951 (105)

Edison Diamond Disk machine, floor model, excellent working condition. Includes more than 20 records; asking \$900. Machine in Texas, but call (in New Jersey) 973-777-9808 between 7 p.m. and 9 p.m. Eastern time. (105)

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118. ()

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SPECIAL SALE

Books: RADIO ART (Bob Hawes) (Hard Cover) 128 pages, 225 COLOR photos (radios, speakers, crystal sets) \$5 each; PHONOGRAPHS & GRAMOPHONES (Marco Contini) 143 pages, 90 COLOR photos (Edison, Berliner, Victors, etc.) \$5 each; NIPPER SOUVENIRS (1,000 pages, 2,000 illustrations) \$20 each; NEEDLE TIN CALENDARS: 1998, 1999 (large size) \$15 each; 1998 (small size) \$10 each (each calendar has over 400 DIFFERENT tins pictured in COLOR). HMV PUZZLE (in original box, never opened) pictures Nipper & Berliner in stained glass window from 1915 RCA New Jersey Tower, \$10 each. SHIPPING EXTRA.

Jerry Madsen, 4624 W. Woodland Rd., Edina, MN 55424-1553. Tel. 612-926-7775; Email: jerryclare@aol.com

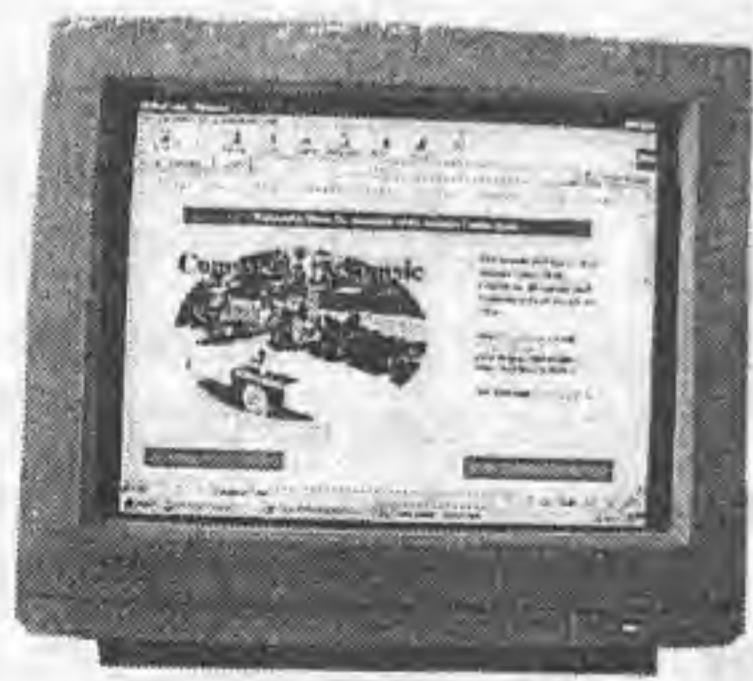


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Richfield (Cleveland), Ohio Sunday, September 19, 1999; Claymont, Delaware Sunday, September 26, 1999

Delaware map (Philadelphia area)

I-76 Pa. Turnpike

Rt. 202

I-476

I-95

To NY

I-495

Com. Barry Brdg.

I-295

NJ Turnpike

I-95 Del. Mem.
Bridge

Ohio map (Cleveland area)
To Cleveland

I-480

I-271

I-77

Rt. 21

I-80 Ohio Tpk.

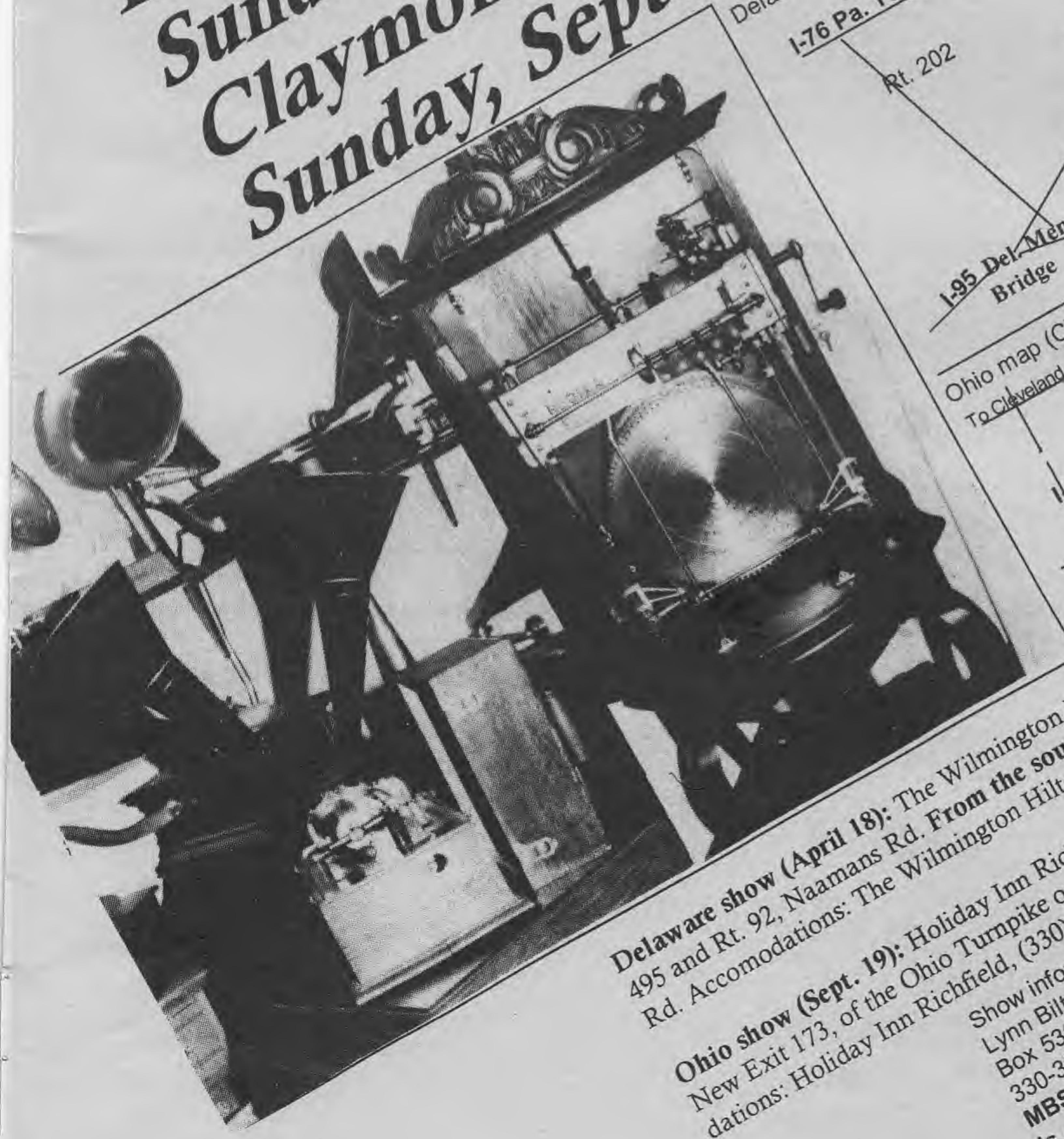
Holiday Inn

Delaware show (April 18): The Wilmington Hilton. **From the north:** I-495 and Rt. 92, Naamans Rd. Accomodations: The Wilmington Hilton, (302) 792-2700.

Ohio show (Sept. 19): Holiday Inn Richfield, just south of Old Exit 11, New Exit 173, of the Ohio Turnpike on Rt. 21, Brecksville Rd. Accomodations: Holiday Inn Richfield, (330) 659-6151.

Show information:
Lynn Bilton
Box 536; Hartville, OH; 44632
330-325-7866 email lynn@intertique.com

MBSI members: The Delaware show is only 2 days prior to the MBS national in nearby Philadelphia.



Huge Unreserved Estate Auction

To be held on the
Eaton County Fairgrounds at
Charlotte, Michigan

(Please note that the sale will be held in the large green building next to the main road)



Sale Dates - Friday & Saturday,
Sept. 17 & 18, 1999 • 10:00 A.M. each day

There is also a possibility that we may also sell on Thursday, September 16. This information was not available at the drafting of this ad. It will be stated in the catalog whether we will need to sell for three (3) days and the specific time of the preview).

Stanton's Auctioneers have been contacted by the heirs of this Estate to sell this fine collection from New York at unreserved auction. Make sure you plan on attending and taking advantage of this offering.

A brief overview of this private collection which includes over 200 machines of all types including a Regina Hexaphone, Kalamazoo Duplex, Oak Reginaphone style 150, Regina #20 - 11" disc music box, Talk-o-phone, Emerson, Pathé, Children phonos, Cameraphones, over 15 wooden horn machines in all, Puck, Busy Bee Grand, Kompact, Berliner B, Zonophone Concert, Zonophone C, Standard X & A, Odeon disc player, Zonophone Home, Zonophone Concert Grand, Harmony, Symphony, Gem wood cob roller organ, Roller organ control unit, Musical casket roller organ, Aretino, Vitanola, Starr, US Military, Super Heterodyne radio AR954. Victors w/Model O, VI & 6, M, Monarch, a number of V's, IV, III, II, Royal (Pre-Dog), 2 Schoolhouse models, E, D, Jr., VV-X, R, Z, V-1 oak, VV-XXV, MS, Monarch Junior, European VV-1V, XVI, VV-90, VV-100. Edison's w/ 1A, Bijou coin operated, Concerts, Triumphs, variety of Amberola's, Home & Home suitcase, Standard, Gem, Shaving machine, Fireside, Edison Diamond Disc Sheraton style. Columbia's w/BII, BI (Sterling), AH, Q, AK, BY, AJ, B (Peerless), AG Grand, AT, BX, QC, A, BD Majestic, AU, AZ, BNW, AK, Eclipse, M, Presentation machine, BA (K). Also a huge quantity of advertising and ephemera of all types, literature reproducers, parts (NOS) that fill an entire garage and more, records with a representation from speeches, diamond disc 52000, 80,000, 82,000, 83,000 series, Berliner, Zonophone, a few Vogues, cylinders, Cal Stewarts, and books on the field. Make sure

that you order this catalog. The sale is spectacular, the quantity is endless, and of course the opportunities will abound. The charge for the catalog due to size is \$16.00. Our goal is to have the catalog ready 30 days before the auction. Everyone ordering the catalog will receive a post sale price list following the auction. It will be a great reference unit in the future.



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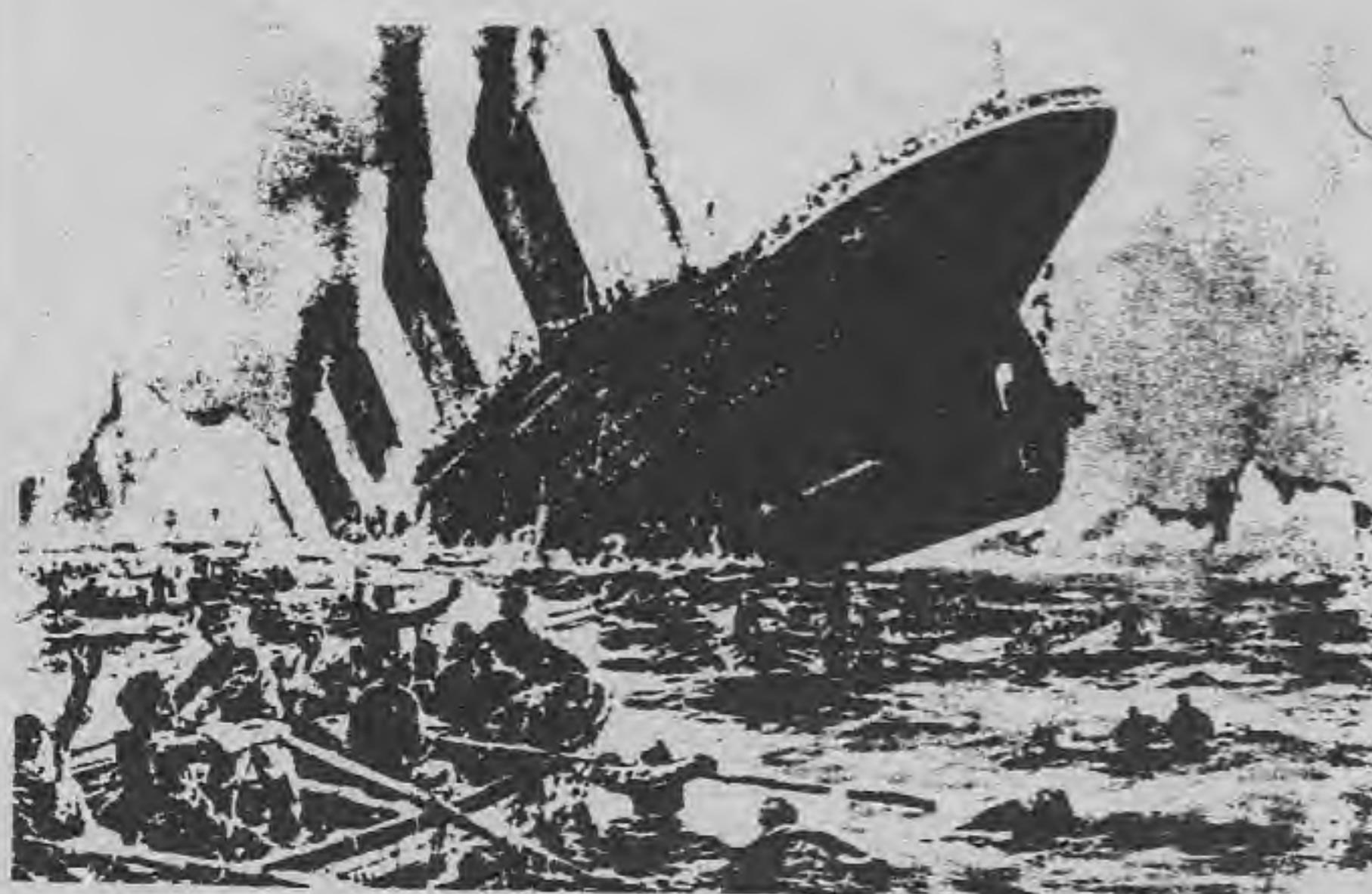
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